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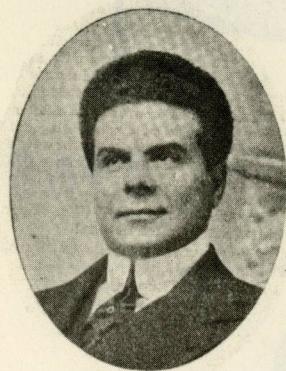
1968



1968

Miss Ada Jones

REMARKABLE



2nd May 1910

My new records just issued
by the Gramophone Company are the most
perfect reproductions of my voice I
have ever heard, and surpass in respect
of tone, volume and artistic merit, any
previous attempts to record me. I am
satisfied for posterity to judge me by
these records,

Yours very truly,

Mario Sammarco

The Gramophone Co., Ltd.,
21, City Road,
London. E.C.

A D A J O N E S by Quentin Riggs

"I am no Christopher Columbus," Billy Murray once remarked, "but I made one discovery of which I am very proud." And rightly so! The discovery of which he spoke was the girl who, immediately after her first records were issued, became the most popular recording comedienne in America -- Ada Jones.

At the turn of the century there were no female recording artists who specialised in making comedy records. Minnie Emmett, Marguerite Newton, and perhaps a few others did sing comic songs occasionally, but they could not really be classed as comedienne. In descriptive sketches and vaudeville specialities men always played the women's parts, and it was this situation that brought about the discovery of Ada Jones.

Billy Murray and Len Spencer were rehearsing a comedy sketch in which Billy played the woman. Billy must have shouted himself hoarse at a recent baseball game -- something which happened frequently during the baseball season -- and he could not get his voice high enough that day. Eventually he said in exasperation: "Len, we ought to get a woman to play a woman's part!" He then recalled a girl he had heard in a small New York music hall several days previously. Her singing had impressed him. He suggested that she be asked to make a test recording. She did, she was engaged to make more records, and Ada Jones became an immediate success.

This was not her first experience before the recording horn. Years ago I heard a brown wax cylinder which Ada made about 1896, judging by the publication date of the song. Since none of her records were issued commercially until eight or nine years later, this must have been a test. I have often wondered why she was not asked to make more records after that 1896 audition.

The 1906 Columbia catalogue listed seven records by Ada; all vaudeville specialities with Len Spencer. The titles were "Ev'ry Little Bit Helps", "Fritz and Louisa," "Golden Wedding", "Heinie", "The Original Cohens", "Mr. and Mrs. Murphy" and "Pals". Her versatility was put to good use from the very beginning of her recording career. Six different dialects were required for this series of sketches, most, if not all, of which were done by Ada and Len for other companies at the same time.

Ada's ability to mimic different accents and to impersonate different types of characters was highly praised by the Victor catalogue editor, who wrote:

No series of records in the entire Victor catalog has given more innocent pleasure to the public than the clever solos in various dialects by Miss Jones, the quaint German, Irish and other dialect specialities by Jones and Spencer, and the popular songs of the day given as duets by Miss Jones and Mr. Murray.

Whether Miss Jones's impersonation be that of a darky wench, a little German maiden, a 'fresh' saleslady, a cowboy girl, a country damsel, Mrs.

Flanagan or an Irish colleen, a Bowery tough girl, a newsboy or a grandmother, it is invariably a perfect one of its kind.

The English-born comedienne recorded for Victor about an equal number of solos, duets with Billy Murray, and vaudeville specialties with Len Spencer. Her solos included the current popular songs and an occasional sentimental ballad such as "Always Me" and

"Just Across the Bridge of Gold". She sometimes sang English Music Hall Songs such as Marie Lloyd's "Put on your slippers you're in for the night" and Vesta Victoria's "Waiting at the Church" and "Poor John". Her duets with Billy Murray were all recorded in an informal conversational style which sounds as fresh and as charming today as it did when the songs were first recorded. Typical of these were "Cuddle up a little closer", "Kiss Me, Honey Kiss Me", "I've taken quite a fancy to you" and "Oh! You Kid". The last song was written by Melville Gideon, the talented American song writer who later gained great fame in England as a singer and a composer. In one of her early records, "Whistle it" from Victor Herbert's musical show "The Red Mill", Ada sang in a trio with Billy Murray and S.H. Dudley.

Almost all of Ada's Victor records were either solos, or duets with Murray or Spencer. However, on the records she made for other companies she had a great many partners, including Walter van Brunt, Henry Burr, Steve Porter, Byron G. Harlan, Sam Ash, Billy Watkins, Will C. Robbins (which may have been a "nom de disque" for Watkins), George Wilton Ballard, Billy Jones and even Cal Stewart. In the early days Cal Stewart's wife played the part of Aunt Nancy Smith on records, but when she retired Ada took over the part and appeared as Aunt Nancy on many records.

Ada occasionally suffered from epileptic attacks, especially during recording sessions. She was probably more relaxed before an audience and felt that a perfect performance was not as necessary on the stage as on a recording. If the singer made a slight mistake on the stage it would not be so noticeable as it would on a record which one plays repeatedly, emphasising the mistake. The tenseness which she must have experienced in working hard for a perfect performance each time must have made her more susceptible to the attacks during her recording activities.

Through her records, Ada's fame spread throughout the United States and she was in great demand for appearances on the stage. She kept busy touring the country, usually performing with other artistes. On at least one tour she appeared with the Shannon Quartet whose members were Charles Hart, Lewis James, Elliott Shaw and Wilfred Glenn. The fellows all sang solos as well as duets in various combinations, and also trios and quartets. They sang some songs with Ada as well. What a magnificent concert it must have been with all that talent in one show!

It was in North Carolina in 1922, on one of her tours, that Ada suddenly became ill and died a day or two later. She was survived by her daughter, who died several years later, and her husband, Hughie Doherty.

Doherty was an actor, but his fame never approached that of his wife. It was perhaps for this reason that, after Ada's death, he chose to live in obscurity for the rest of his life. He so intensely hated publicity that in his later years he was known to deny the fact that he was Hughie Doherty, the actor, and that Ada Jones had been his wife. He died about two years ago.

By 1922 a young woman named Aileen Stanley was making a name for herself as a singer of comic and jazz songs. Filling a place left vacant by Ada's death, she formed a very successful partnership with Billy Murray and during the next seven years they made many excellent records together.

During the 1940's Bing Crosby said that before he and Mary Martin would record a duet

they would listen to some records by Ada Jones and Billy Murray and then copy to copy their style. I'm afraid that I cannot see any similarity in the records of Crosby and Martin but at least they chose a good pair of singers to try to imitate!

Ada Jones has been dead almost 46 years, but she continues to entertain collectors all over the world through the many excellent recorded performances she has left us. She filled a great need in the early recording days and she was certainly one of the most important of the pioneer recording artistes.

OUR ILLUSTRATIONS

One the front cover we have another of Bill Brott's fine drawings, which he produced especially to link with Quentin Riggs' article on Ada Jones.

The other three pages depict advertisements of the Gramophone Company and its subsidiary the Zonophone Company. The theme of an artiste recommending particular recordings might seem 'hackneyed' to us in 1968, but it was newer in 1910. As members will quickly realise, the advertisements depicting Mr. Sammarco and Mr. McCormack were one in the original. We are grateful to Gerry Annand for the loan of the originals.

MIDLAND MANDREL No.1. by Phil Bennett

The first meeting of 'Midlands' members was held at the Giffards Arms, Victoria Street, Wolverhampton on Saturday 20th. January. The meeting was well attended by members and friends from all parts of the midlands from as far away as Nottingham and Loughborough in the east and Shropshire in the west. We had the pleasure of having Ernie Bayly as our guest for the evening and we thank him for coming all the way from Bournemouth to be present. I know that local members welcomed the opportunity to meet Ernie personally and also the other midland members who up till now, have only been names in the members' directory.

It was decided to keep all future meetings of the local group as informal as possible, so no local committee has been formed but it was agreed that Mr. Bennett should act as a 'liaison officer' between the group and the Society in London. It has been agreed that the Giffards Arms should remain as the venue for future meetings although this does not rule out the possibility of meetings being held in other localities from time to time. There is no fixed local subscription, but a collection of 2s. per person will be taken at each meeting to cover the cost of hire of the room and any other expenses that may be incurred. For the present, meetings will be held on a bi-monthly basis on the third Saturday of the month. The next meeting will be on Saturday 16th. March, at 7.30 p.m.

At this first meeting a number of talking machines, both cylinder and disc, were made available for display and demonstration purposes by some of the members, a fact which was greatly appreciated by the representatives of the local press who attended the meeting to report and take photographs of the proceedings. After the formal discussion there was no set programme and members were able to hear extracts from the now unobtainable Edison long playing reissue of early recordings. Vintage jazz recordings were represented and there was a selection of music hall cylinders for members to hear. Due to a misunderstanding, operatic records were sparse.

I must emphasise that any member will be most welcome at any of our meetings.

especially those members from other areas who may be in the vicinity. All members attending are welcome to bring along records or machines for display, demonstration or disposal purposes. It is hoped to arrange a series of short informal talks on all aspects of record, phonograph and gramophone collecting for future meetings along with sessions of records of all types and musical styles.

Society Meetings

Meetings at the 'Horse & Groom', Curtain Road, London E.C.2. commencing 6.30 p.m. on 12th. March 'The Music of Chaminade' and some Stereophonic recordings. presented by Len Watts

9th. April An evening of the Banjo. During which banjo recordings will be played and Mr. Edwards will play his banjo - and reminisce.

Meeting at 'The Giffards Arms', Victoria Street, Wolverhampton. commencing 7.30p.m. 16th. March, when we hope to have something to interest you all.

Our Chairman's new address

As from 9th. February, 1968 the address of our Chairman, George Frow will be -

[REDACTED] SEVENOAKS, KENT. telephone 0732- 52646

AN EVENING WITH THE ROYAL BALLET, part 4. by Gerry Annand

It is regretted that in the December issue of THE HILLANDALE NEWS it was suggested that E.M.I. MFP 2017 was to be reviewed, this record needs no review. It was intended to convey the statement that, while *Les Sylphides* is on the disc, the ballet itself was to be the subject of my next article.

"Les Sylphides"

To the average person "Les Sylphides" with its superbly romantic and tuneful Chopin music, dreamily unfolding patterns of gauzy tutus, fragile white arms and flower-wreathed heads, is the quintessence of ballet.

The work of Fokine, the greatest of classical choreographers, it represents, possibly, the highest achievement of his career, and is generally thought of nowadays as a masterpiece of choreographic design, "a miracle", as one ballet critic puts it, "of movement and design".

It was first presented under the title of "Chopiniana" in 1908 for an examination performance in St. Petersburg. The fact that, as teacher of the graduating class, he was the only male dancer, explains the single masculine role in the ballet.

The ballet was staged at the Maryinsky - now the Kirov - in the following year with Pavlova dancing the leading roles. Diaghilev renamed the ballet "Les Sylphides" when he included it in his first season in 1909, with the leading roles danced by a glittering group, including Nijinsky, Pavlova and Karsavina.

The ballet was first performed by this company in 1932 with Markova in the lead. The production was revived in 1956 by Serge Grigoriev, Diaghilev's ballet master. The Royal

Ballet's performance of this work, is generally held to be as near to Folkins's original conception, as interpreted by Diaghilev's Company at St. Petersburg over fifty years ago.

HISTORY ON RECORDS No.7. by Leonard Petts

"The Strange Case of Adolf Beck"

During the first decade of the present century, when the gramophone was just beginning to grow and flourish, many famous and interesting personalities who have played their part in history committed their voice to wax. Of course the great names are still remembered by record collectors today but other entries in the record catalogue can often be very misleading, especially when dealing with persons whose image has now faded from the public mind.

The casual reader glancing through the pages of an old H.M.V. record catalogue, allowing his eye to alight on the entry

BECK, Adolf

GC-1271 Trial and sentence.

may well pass it by without a second thought. In all probability he might never have heard the name of Adolf Beck and still less be aware of the drama and human distress that lie behind that bleak and simple entry.

It would be no exaggeration to say that the plight of this man led to long-needed law reforms which must have helped to change the fate of thousands of people who, by merit of their deeds or through no fault of their own, found themselves condemned on a criminal count by a Court of Law. The events stemming from the case of Adolf Beck have established for all time the right of every citizen to challenge the decision of the Courts by referring the case to the Court of Criminal Appeal.

Adolf Beck, a Norwegian, was born at Christiansund on 14th January, 1841. He was educated as a chemist but at his own suggestion he went to sea for a year. He decided to come to Britain and arrived in Cardiff in 1865 where he worked as a clerk to a ship-broker. After moving around through Bristol, Liverpool and Aberdeen he came to Glasgow where he appeared on the stage as a singer. This is not as surprising as it would first seem for according to G.R. Sims in 'Martyrdom of Adolf Beck' he had been a pupil of the great Mario and could sing in Italian Opera and play the mandoline.

In 1868 he sailed for South America, travelling fairly extensively during the ten years that he remained there. Among his more interesting activities were operatic appearances with Carlotta Patti, who by this time was lame and appeared very little on the stage, and an involvement in a revolution in Monte Video during which he received a sword wound in the right arm.

In England on 10th May, 1877, while Beck was still in South America, a man, John Smith, was convicted at the Central Criminal Court of defrauding women, and was sentenced to five years penal servitude. John Smith practised these frauds under the names of Lord Wilton or Lord Winton de Willoughby and carried out his work with great aplomb, appearing dressed in elegant style. His victims were usually middle-class women who were flattered by the attentions of this stranger with his supposed aristocratic background, who promised them jewelry, dresses and in some cases, marriage. He would usually make contact

with them in the street, mistaking them for 'lady X' and then promising to write or call upon them the following day. This he would do, entrusting them with cheques for large amounts drawn on banks or accounts which did not exist. On the pretext of needing patterns for the size of the jewelry he wished to lavish upon them he would take away rings and bracelets, watches or other jewelry which he could manage to obtain. Sometimes he would borrow money on the excuse that he had left his wallet at home and was having dinner at the House of Lords.

This apparently ordinary case was to have a devastating effect on the life of Adolf Beck, who did not return to London until 1885 - four years after John Smith had been released on licence and at a time when he had gone to Australia and had set up as a 'doctor' there.

In the years 1894 - 95 complaints about 'Lord Willoughby's' activities again began to come before the London police, however, by this time they had lost sight of John Smith and did not connect these new complaints with him.

On 16th December, 1895 Beck was accosted in the street by a woman who accused him of taking away her watch under false pretences, saying that he had claimed he was the cousin of Lord Salisbury (then Prime Minister of Britain). It was said that throughout his life Beck was an unlucky man, certainly ill-luck began to dog his footsteps from that day on. He was charged with the offence and appeared at Westminster Police Court. Reports of these proceedings brought forth similar complaints from numerous other women, nine of whom identified Beck as the man who had defrauded them.

A gentleman, who happened to remember the case of John Smith in 1877, wrote to the police pointing out the similarity between the crimes of 1877 and those now attributed to Beck. Thus when Beck stood trial at the Central Criminal Court on 3rd - 5th March, 1896 it gradually became apparent that the police believed that the man who had committed the crimes of 1877 and Adolf Beck who now stood in the dock were one and the same person.

A police officer named Spurrell, who had been present at the conviction of Smith at the Old Bailey swore positively that Smith and Beck were the same person. A handwriting expert stated that undoubtedly all the documents he had examined from both the Smith and Beck cases were in the same handwriting, and this was from the hand of Beck. One of the women had received a letter from the man who had swindled her, written on the notepaper of 'The Grand Hotel', London. A waiter from the 'Grand' gave evidence that he had known Beck for the past six years, that he was a frequent visitor to the smoking room of the hotel and that he was in the habit of using 'Grand Hotel' stationery.

The evidence was mounting, already we find the blackened mantle of John Smith falling heavily about the shoulders of the unfortunate Adolf Beck. As the story unfolds and one extraordinary coincidence follows another this innocent man more and more takes on the image of Smith the swindler.

Photographs show that there was some slight physical resemblance between the two men, however, Beck's very distinct foreign accent alone should surely have ruled out all possibility of him being taken for an English Lord, yet all ten women came forward quite honestly believing that this was the man who had swindled them.

From all the facts of the case it would appear that if Beck could prove that it was impossible for him to have committed the crimes in 1877 the case against him would be weakened considerably. He stated that he was prepared to prove beyond all doubt that during

the whole period of the conviction of Smith in 1877 to his release in 1881 he was in South America. He continued, 'If I can prove that for only ONE day of that period I was out of England it is conclusive proof that I am not John Smith.' Alas, the Judge ruled that this evidence could not be admitted as the question of whether the prisoner was or was not the man convicted in 1877 was not at stake, and so this chance of Beck saving his case and his identity was lost.

He was sentenced to seven years penal servitude, the first part of which was spent at Wormwood Scrubs. He was given the number allotted to John Smith in 1877 with an additional 'W' added to show that he had served a previous sentence. The chain was complete, Beck had now indeed become John Smith. A further tragedy in the drama of this innocent and unhappy man occurred when his mother died of shock and grief at the time of his arrest which must have considerably increased his sufferings at this time.

During the period of his sentence Beck sent fifteen petitions to the Home Office, all of which fell upon stoney ground, however, it was discovered by them that John Smith had been of Jewish faith and there was medical evidence in his prison record that he had adhered to the custom usual to the male members of that faith, Beck had not undergone such an operation. Home Office enquiries were made and it was found that this fact had been known to the prison authorities since 1879. Surely now there could be no possible doubt that Smith and Beck were two different persons, however, the Home Office still did not take the positive step of releasing Beck. They did not even pass this important information to the police, although they did give him a new prison number so that he was no longer directly identified with Smith and he was moved to Portland Prison.

We can perhaps begin to realise the full measure of the distress and despair Beck suffered during this time when we read that in one of his appeals to the Home Office Beck wrote, 'It is only by the help and infinite mercy of God, that I am not by now a lunatic or total wreck in health, from what I have endured'.

After five years, on 8th July, 1901 Beck was released from jail on licence and immediately set to work to clear his name. Certain newspapers had printed articles commenting upon his case and praising the police for 'laying by the heels the meanest and most contemptable scoundrel of modern times'. With the help of friends these papers were now persuaded to publish articles calling for a reconsideration of the case and so gradually the public were beginning to become aware that all was not right.

On 15th April, 1904 Beck was re-arrested on a charge of swindling a woman named Pauline Scott. Later four other women identified Beck as the man responsible for swindling them in a similar way and he was committed for trial at the June Sessions of the Central Criminal Court. He was found guilty and so for the second time was convicted of offences of which he was entirely innocent. The Judge postponed delivering sentence, having some reservations about the case, however, after consultations he decided to pass sentence upon Beck at the Old Bailey during the Sessions the following month.

Only days before sentence was to be pronounced upon Beck, a William Thomas was arrested while pawning rings which he had obtained from two women by false pretences. He was detained at Tottenham Court Road Police Station where, by chance, he was visited in his cell by an Inspector Kane who had been present at both the Beck trials and was therefore immediately aware of the similarity of the crimes. From his investigations it was gradually established that the real identity of William Thomas was John Smith, and that his handwriting was the same as on the documents of the cases of 1877; 1894-5 and 1904. Mr. Gurrin, the handwriting expert who had given evidence for the prosecution in both the Beck trials, withdrew his statement that the documents produced at these trials were all written by Beck's hand, saying that he very much regretted his error, adding 'had I known that it had already been

ascertained that John Smith and Mr. Beck were two separate persons, my report would have been in Mr. Beck's favour.' This can hardly give confidence in the science of graphology as then practised.

Of the five women who had identified Beck at his second trial three now identified Smith as the man who had defrauded them, (the other two had by this time gone abroad).

On 15th. September, William Thomas, alias John Smith, stood in the dock at The Old Bailey on a charge of stealing some rings and an umbrella from the three women. In a speech for the prosecution it was said 'that he could have been the author of the crimes of 1896 and likely that he was the author of the crimes of 1904'.

At last it was realised that a shocking miscarriage of justice had occurred. ^{Free} On 19th. July, Beck was released from jail and eight days later he received the King's Pardon. Thus was brought to an end the eight years of suffering that he had endured.

The case was discussed in Parliament and the Home Secretary set up a Committee of Inquiry to investigate. In its report The Committee stated that 'there is no shadow of foundation for any of the charges made against Mr. Beck or any reason for supposing that he had any connection whatever with them.'

Beck was eventually awarded £5,000 compensation but already he was a 'broken man'. His health slowly deteriorated and he died of pleurisy in the Middlesex Hospital in December 1909.

His main claim to fame may be his arrest and sentence on evidence based on the wrongful identification by fifteen women but his memorial most certainly is the Court of Criminal Appeal which was set up in 1907 as a direct result of the miscarriage of justice in his case.

Adolf Beck recorded three 10 - inch sides for the G & T Company in which he speaks of his trial and his prison experiences. Having, what at the time would appear to be, only topical interest they were soon deleted from the catalogue and are now extremely rare, which is a pity as they most certainly form historic sound documents of considerable interest.

THE RECORDS

ADOLF BECK

- GC-1271 Trial and Sentence
- GC-1272 Prison Experiences No.1.
- GC-1273 Prison Experiences No.2.

All the above records were single-sided 10" black labels, issued in April, 1905.

A full report of the trial can be found in the 'Notable British Trials' series and a more popular coverage can be read in 'Law Studies in Criminology' by H.B. Irving.

EDITOR'S NOTE. As Members will know, the Gramophone & Typewriter Company issued a magazine to its staff and dealers from May 1903 to July 1907 regularly, then irregularly until July 1910 called "The Gramophone News". In order to have the Company's own words on these records we make the appropriate extract below. At the same time, commercial magazines about records carried news that Mr. Beck had recorded.

From the "GRAMOPHONE NEWS", number 22, of January, 1905 we extract :-

"ADOLF BECK MAKES A GRAMOPHONE RECORD"

The is the tale of his torture.

To future generations, in his own words and by his own voice, Mr. Adolf Beck has spoken in dramatic monologue of his unjust sentence and imprisonment. He attended the laboratory of the Gramophone Company, 21. City Road, E.C. and records were taken in English, Spanish and Swedish. . . "You ask me today, me, Adolf Beck, as I stand vindicated before the world, to

tell you something of that awful torture. Must I suffer again, even in a fleeting remembrance all the horror of that day of trial? Picture to yourself, then, the dock at the Old Bailey, the most notorious criminal court of the world. I stood there, innocent in the sight of God, branded in the sight of man, a felon. My thoughts go back to that grey March day when the very heavens seemed to frown and glower at the day of awful injustice. The Court was still with the stillness of the death chamber. I heard only the pitiless voice of the Judge telling me that I must expiate to the full a crime of which I was not guilty. The sweat of horrible mental torture gathered on my brow, so great was the anguish, as I clenched my hands over the rails of the dock that unknowingly to me my finger nails sank into my palms and afterwards I found my hands bleeding: as in a dream I heard the Judge's voice, his final words, "I sentence you to seven years penal servitude." I bowed my head, my cup was full. As the warders touched my arm I glanced around the crowded Court, a hundred upturned faces, with curious, indifferent eyes gazed at me. I turned and walked down the narrow steps - my bitterest moment was yet to come. "Hold up your arms," commanded the man, brutally, "you know what I mean. Hands up, wrists together." I put up my hands, he snapped the irons on my wrists, the cold steel entered my very heart, and awful shame convulsed me. That was my last glimpse of the world for five and a half years."

This record will be put on the market at the end of January or beginning of February.

Mr.Petts mentioned a recording/issue date of April 1905. The above extract shows that a recording must have been made early January, or even late December. We now wonder whether the recordings actually appeared earlier than Mr.Petts has discovered, or, as the above text mentions one record, was there a further session, repeating the above with two additional records, or were there three new ones for some reason?

Thumb Nail Sketches, No.33 Tyn Phoill
The Wanderer (Franz Schubert)
sung by Frederic Martin(basso)
Edison Blue Amberol 2403

Franz Schubert, the son of a peasant schoolmaster was born near Vienna in 1797. His early training was in the hands of the local schoolmaster, who gave him routine tuition in the violin and voice culture.

At sixteen he wrote his first symphony and a year later he commenced his remarkable flair for song writing. It was at this time that his masterpiece, "Der Erlkonig" was written. Schubert married and was frequently short of funds. In those days it was a hard life unless the composer found a royal, or similarly wealthy patron. Many of Schubert's songs sold for about a shilling each, but his output was tremendous, including eight symphonies, several piano and chamber music works and over six hundred songs. Schubert was the greatest of all song composers, and really the creator of the art of song.

He died in 1828 leaving many manuscripts valued by the officials at £2 - 10s., but which afterwards made the fortune of several publishers all over the world.

P E T S . C O R N E R .

Friend (to motorist): This new car of yours seems to hold the road very well.
Motorist: Yes! That's due to the heavy instalments.

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List No. 33.

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775 Hornpipe Medley Concert.
Mr. ALEX. PRINCE & Piano.
779 The Nightingale Concert.
Mr. P. ANDERSON & Orch.
781 With the Colors March.
IMPERIAL INFANTRY BAND.
782 Estudiantina Waltz.
PARISIAN ORCHESTRA.
319 The Palmer House March.
IMPERIAL INFANTRY BAND.
811 Music Hall Melodies, No. 7.
IMPERIAL INFANTRY BAND

VOCAL

All with Orchestral Accompnt.

530 The Gay River.
Mr. TOM CLARE.
594 Angel of My Dreams.
Mr. ERNEST PIKE.
717 I'm Going to Retire.
Mr. GEO. GROGIE.
741 The Whistling Village.
Mr. A. MELROSE.
785 The Old Clown.
Mr. FRED VERNON.

THE
RUSSELL HUNTING
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VOCAL.

765 My Dictionary.
Mr. WHIT CUNLIFFE.
789 Keep on Kissing.
Mr. Mc MILLAN.
772 I Fear no Fee.
Mr. ALAN TURNER.
780 Roses, Roses, Everywhere.
Mr. ERNEST PIKE.
783 I can See Red Roses Bloom-
ing.
Mr. HERBERT PAYNE.
784 See-saw.
Mr. WILL TERRY.

803 Bonnie Jess.
Mr. PETER DAWSON.
805 Women Get the Best of It.
Mr. WHIT CUNLIFFE.
806 The Old Apple Tree Parody.
Mr. FRED VERNON.
808 By the Side of the Zuyder
Zee.
Mr. F. VERNON.
815 Waltz me Round Again.
Willie. Mr. F. VERNON.
796 Casey at the Zoo.

DESCRIPTIVE

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March 1907

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February 1909

For Philatelists

The Post Office of Great Britain & Northern Ireland has announced these issues of stamps for 1968. We print details here but warn our philatelic members that we cannot guarantee to use these stamps on our envelopes, but will endeavour to do so on items sent overseas. If you wish to be certain of receiving them it would be better to make advance arrangements with The Philatelic Bureau, G.P.O., 2-4, Waterloo Place, Edinburgh.1.

Date to be announced 3 stamps, 4d., 9d., 1s. 6d. commemorating First Flight of Concorde.

29th April. 4 stamps 4d., 9d., 1s. 6d., 1s. 9d. depicting British Bridges.

1st. June. 4 stamps commemorating anniversaries falling in 1968. -

4d. Centenary of Trade Union Congress. 9d. 50th. Anniv. of Votes for Women

1s. 50th. Anniv. of Royal Air Force 1s. 9d. 200th. Anniv. of Capt. Cook's 1st. voyage

1st. July 4 new definitive stamps 5d., 7d., 8d., 10d.

12th. August. 4 stamps. 4d., 1s., 1s. 6d., 1s. 9d. depicting British paintings.

9th. September. 4 new definitive stamps of higher values 2s. 6d., 5s., 10s., £1.

25th. November. 3 Christmas stamps, 3d., 9d., 1s 6d.

Information required

I am compiling a list of Edison Concert-sized (5" diameter) cylinders and would be very grateful if Members can assist me fill the gaps. This series was issued 1899 - 1901.

I need information on these numbers: - 13. 21. 62 to 83 inclusive. 131 to 137 inclusive.

143. 144. 145. 148. 155. 166. 169. 180. 181. 182. 183. 211. 238. 239. 240. 241. 253. 254.

277. 284. 285. 286. 287. 299. 300. 301. 304. 315. 316. 318. 319. 320. 330. 345. 408. 432.

453. 454. 501. 550. 568. 11061. When completed, this listing will be published by the Society.

Peter C. Betz. [REDACTED] Albany, New York 12206., U.S.A.

I M P O R T A N T

I shall shortly be selling my collection of phonographs and gramophones, and am giving Members the first news before advertising elsewhere. Please write for details.

BRUCE MOSS. [REDACTED] BARTON le CLAY, BEDFORDSHIRE.

Parody & Plagiarism by Edward Murray-Harvey

Most of us have cylinders or discs of parodies of songs. The music is the right music but the words have been altered. I think this must have been an odd way to avoid copyright infringements, otherwise why should anyone have taken the trouble to parody, "I wouldn't leave my little wooden hut for you"?

Lewis Carroll's verses "Old Father William" are a parody of an older poem - the original version appeared in these pages about a year ago. Lewis Carroll presumably wrote his to amuse Alice who had probably been taught the original.

Not so long ago, in a bookshop, I saw a book entitled, if I remember correctly, "No moaning at the Bar." At the beginning of the book the author quotes the lines from Tennyson's "Crossing the Bar", about there being no meaning at the bar. But that author did not realise that Tennyson was himself quoting from a song which was very popular in his day, "Three Fishers", the chorus of which runs -

"And men must work, and women must weep,
For there's little to earn and many to keep,
While the Harbour Bar is moaning."

But Tennyson himself has been quoted in song. After persuading Maud to "Come into the Garden," he describes her as "Lily and Rose in One." Next time you sing "Lily of Laguna", remember Maud when you get to the piece about "She is ma Lily and Ma Rose."

One last word. Our friends in the United States who sing the song with the line "We're poor little lambs who have lost our way, baa, baa, baa", are singing a parody of Kipling's "Gentlemen Rankers".

Melba and the Newsboy

From "Gramophone News", number 49, December 1908. (The magazine of the Gramophone and Typewriter Company) - extracted by Ernie Bayly.

"A Recognition of Chivalry and the Sequel"

The pretty little story of Madame Melba and the newsboy has by now travelled the length and breadth of the British Isles. Madame Melba, when giving an account of the affair, described it as the most touching incident in her life. The boy, Charles Pollock, a newsboy of Belfast, flung his bundle of newspapers on the wet pavement to permit Melba to walk dryshod from the hotel to her carriage.

Melba, on her arrival in London, sent her boy knight the following charming letter:-
Ritz Hotel, Piccadilly.

Dear Boy,

I was much touched by your chivalrous thought for me in Belfast the other day. I shall always remember it with great pleasure. I am glad to hear that you are a steady, industrious boy, and a comfort to your mother, and I know you will grow up a brave, honourable man, for you have already given evidence of the possession of exceptional qualities.

You readily sacrificed your little bundle to make an easy path for me, and I hope your path through life may be made easy and bright by the kindness of others. I enclose a cheque for £5 to buy you some small gift that will remind you of how I appreciate your thoughtfulness.

Yours faithfully, Nellie Melba.

Now the sequel. The boy, on receiving the letter and cheque for £5 proceeded at once to our dealer Mr. H. B. Phillips, Beethoven House, Belfast, and then and there purchased a Gramophone and a Melba record of "Home Sweet Home".

We publish the boy's reply

Townsend Street, Belfast. 19th November, 1908.

Dear Madame Melba,

I wish to thank you very much indeed for your great kindness in sending me the cheque and nice letter that came along with it. I feel it a great honour to receive a gift from a lady who is well-known all over the world and who is such a lovely singer. My mother and sister were very proud when I told them what you had done for me. It was only a very little thing to put down the papers on the pavement

for you on such a wet night, and the nice thanks you gave me at the time was more than I expected for such a small act. I will always be able to hear your voice for I have bought a Gramophone with one of the Melba "Home Sweet Home" records with part of the money, and some clothes. I hope to be able to get some engagements with the Gramophone at entertainments, and when I hear it playing I will always think of the great lady who was so kind to a poor newsboy.

Yours very thankfully,

Charles Pollock.

(We understand that there is a possibility of the boy appearing at the London Pavilion shortly during the afternoon performances when he will play his Melba record of 'Home Sweet Home' on the Gramophone.)

(Editor's note. This reminds us that it was customary for anyone who had been in the public eye for a deed famous, or infamous, to be given an engagement in a Music Hall while his 'news' was still hot. It also shows how it was possible for owners of 'talking machines' to earn an occasional extra small sum by playing them at social functions.)

Prices in U.S.A. - 1967 by Peter Betz.

"Record collecting is becoming a rich man's hobby". I have heard this a number of times over the past few years. As my own area seemed immune and I shrugged the idea off until my annual summer holiday tour of Vermont and Maine this year.

Prices in the shops on well-travelled highways have always been high compared with the backwoods areas and smaller towns, as a result of which I have always concentrated on the latter.

Yet I received a rude awakening this year. To make a long story short, the replies I heard when asking about cylinders fell into the following general categories:-

- 1."I had some of those, but another fellow came through and took the lot".
- 2."I've got a few, but they're hard to get these days that I've got to charge more for them than I used to."
- 3."I'd sure like to get some, there's so many people looking for them."

To summarise, places where I'd often bought good records at three-for-\$1 were invariably asking 75 cents to \$ 1 each, the result being that I returned home with only twelve cylinders, whereas I had often brought home whole lots.

Machine prices were up, way out of proportion to worth. The asking price for anything with a mandrel was between \$ 45 and \$ 75, regardless of condition, make, or model. Many were higher than that. All this brings me round to three conclusions:-

1. Many more people are collecting than were even five years ago. They are independently and inadvertently driving the prices up through haphazard, unintelligent buying policies.
2. If current prices continue, it will be either difficult or impossible for interested newcomers to begin collections. It may even become entirely impossible to accumulate a large and varied collection such as many are blessed with.
3. I must concur with the gentleman who wrote on this subject in the HILLANDALE NEWS about two years ago that it is becoming an important responsibility of Members of our Society, wherever they live, to maintain sensible ceilings on prices of records & equipment,

so that, within the sanctuary of this Society, at least, we may trade and collect on a realistic basis.

If this suggestion is not adopted, things may develop in other countries as they have in America and it will not be many years before, as a result, the number of new collectors and thus new Society members, will be cut down to a trickle.

(EDITOR'S NOTE. It is unfortunate that the trend which Mr. Betz has noticed seems to be occurring everywhere - not only in record & phonograph collecting but in all types of collecting. Your Editor blames a new type of person with more money than sense who is prepared to pay ridiculous prices for anything 'old' in order to score a point over another of the same class. With this tendency there is arising a new unscrupulous type of "antique" dealer. We have heard the "genuine" dealer aghast himself at what is happening. I have experienced these unscrupulous saying "Well, if you will not pay this price, someone else will." - Thus someone else does A dealer once said to my friend, "If you go to buy something, make up your mind beforehand what you consider to be a fair price. If you do not obtain the item at that price, come away with your money in your pocket for something else you may require later!" It is a difficult problem we know and it is no consolation to know that collectors of, say, door-knockers face the same troubles. While there are more people buying things regardless of what it is so long as it is 'old', there do seem to be more genuine collectors - in all fields. Does this indicate a dissatisfaction with our own age in which we live in some psychological way? pardon the intrusion)

The Palatine Cylinders by Peter Betz

To me, the Bettini cylinders I acquired in January of 1964 are no more interesting than are the other twenty-one that came with them and which, for lack of a better title, I shall call the "Palatine cylinders", after the small town in upper New York State where I purchased them. I described the Bettini cylinders in the last issue of THE HILLANDALE NEWS. Group 2 listed below, contains cylinders mainly from the 1895 - 98 period, though with exception. That it is unreliable to date early cylinders by the lightness or darkness of the colour of the wax will be borne out when I discuss Group 3.

GROUP 2.

1. Casey Listening to a Hand Organ Man No. 1614. Russell Hunting. Although accompanied by a 'title slip', no maker is mentioned. Light colour. Loud.
2. The German-Irish Parade . . . by J.W. Kelly
No id. This is a rare record by the once well-known artiste "Rolling Mill Man" who died in 1896. The record is of an odd, beet-red colour. Plays very slowly. Loud.
3. Henrietta . . . by George J. Gaskins.
No id. Loud, common type of material.
4. "Mr. Albert Chevalier's Coster-song, 'Knocked 'em in the Old Kent Road." Gaskin. No id. faint.
5. The Blow that Nearly Killed Father. Gaskins. No id. faint.
6. "I've been hoo-dooed, as sung by May . . . in the Widow Jones".
No id. Probably a popular success when recorded. Loud.
7. . . . ? . . . Song, sung by Maurice Farka." Farka's records are scarce, though he recorded for several including Bettini. Extremely faint. No id.

8. Daisy Bloomers, by George Gaskin

"Slip" identifies as Walcutt and Leeds. Loud. Another bicycle song similar to Daisy Bell

9. Riding in the Glen, by Columbia Orchestra. No. 1507310. Put me off at Buffalo, by Dan Quinn. No. 6008. No Mfg.

Well-known selection, listed by Columbia as No. 5008. Wonder if that is a mistake?

11. GROUP 3.

Now we come to the 'mysterious 11'. These all have the similar characteristics of an of an extremely slow playing speed, plus the combined odd physical features of extremely dark brown colour and a length almost an inch shorter than standard. The grooves are very hard to see, yet the records play with a good volume for those early times and, oddly enough all have orchestral accompaniment.

It is my own feeling that they are commercial recordings of a very early date, perhaps by the U.S. (New Jersey) Phonograph Co., or are experimental products of the Edison Laboratory. The fact that the Manhasset Quartet disbanded in 1894 suggests their age, and that the Orange, New Jersey Band is featured, indicates the general area in which they were produced. Mr. Brevoort Odell of Branchville, N.J., has some similar to them, but has never been able to successfully identify the manufacturer of his either. Any members of the Society who have any records matching the physical description, or by the same artistes will, I hope, let me know what they have.

1. "The Tar's Farewell, sung by Edward Clarence of New York". Clear & loud; with orchestra.2. "The MacMean Grenadiers, sung by Edward Clarence of New York."3. "The Gallant Guards, sung by Edward Clarence of New York4. "Hot Corn, done by J.P. Hogan, Teacher of Stage-Handling." A once-famous minstrel number

done with clog dance . . . fact, snappy, with loud cheering at the conclusion. Hogan ran a dancing school and was associated in minstrel work with Len Spencer.

5. "Sally in our Alley, by the Manhasset Quartet."

An extremely artistic recording by this Group which is reputed to be the first professional recording quartet.

6. The Night Alarm. Unidentified band and chorus. Perhaps this is the grand-daddy of the many 'Night Alarm' recordings which are to be seen in many catalogues.7. "The Gladiator March, played by the 5th. Regiment Band of Orange, New Jersey."

Such recordings suggest a location in or near Orange or Newark, where the U.S. Phonograph Co. was situated. The two cities are not far apart.

8. "Selection from Ermanie, by the 5th. Regiment Band Orange, New Jersey." Comments as above.9. "Parody on 'Down on the Farm' sung by Johnny Carroll."

Both Carroll and Clarence were employed by the U.S. Company and probably many other of the early companies in the New Jersey - New York area.

10. "Arbuckalenian Polka, played by the 33rd. Peciator(?) Band, with John Martin, cornet."

Very well done. The same title was recorded for Bettini by a Frank Martin. Perhaps they were the same man, or both were aliases for the same man.

11. "Short Sketches on Railroads, by Marshall P. Wilder"

Wilder, a once well-known drawing room entertainer in Britain and the U.S.A., made two Edison Amberols in 1908. In this amusing sketch, he likens different types of men's snoring to different railroad sounds. It is very amusing.

If anyone can shed light on the manufacturer of these cylinders, I shall be very grateful.

Some Hints and Tips by Sydney Carter

1. To ensure 'sweet' running of your phonographs, always oil them regularly, using Graphite Grease for the mainsprings.
2. Run down the motor completely each evening when you have finished playing.
3. During the cold weather, do not place a warm wax cylinder on to a cold mandrel. It will shrink and grip firmly and you may easily crack the record in removing it. If you keep your wax cylinders in a cold loft or cold spare room, let them come to the temperature of the room in which you wish to play them, before you play them, or placing them on the mandrel may cause them to crack.
4. Watch your styls. A chipped or worn jewel can quickly ruin your best records. A microscope is necessary for inspecting these.
5. Keep wax cylinders away from cellars and damp cupboards and sheds, or they will quickly become mildewed.
6. Look after your cylinder record boxes, and write the title and artiste on top of each for easy reference.
7. Help your fellow members all you can - it will give YOU satisfaction as well as your friends.

A Summary of the Inventions and Discoveries
of Thomas Alva Edison, compiled by J. Carreck

1868 Electrical vote recorder

1869 Stock ticker for stock exchange registration.
The Scholes-Edison typewriter, later called the Remington.

1872-76 Multiplex telegraphy.

1875 "Etheric Force", studies of wireless waves.

1875-77 Improved transmitter and receiver for Bell's telephone.

1877 Tin-foil Phonograph

1879 Incandescent electric lamp.

1880 Improved dynamo.
Giant magnetic ore separator.
Electric railway locomotive.

1882 Central electric power stations, Holborn Viaduct (London) and New York.

1883 "Edison Effect" studies and tubes (electronic valves)

1884 Mimeograph office duplicator

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1885-86 Wireless telegraphy from moving trains. Patents on wireless telegraphy and aerials, (range up to 2½ miles), bought by Marconi in 1903.

1887-89 Wax cylinder phonograph and office dictating machine.

1889-97 Sound films, motion picture camera and projector, 35 mm. perforated celluloid film (with George Eastman) and first commercial viewing equipment (peep-show) (Kinetoscope)

1896 Medical X-ray equipment

1900-10 Alkaline storage battery (accumulator)

1905 Giant cement kilns and Portland cement manufacture.

Improved dictating machine (Edison Business Phonograph).

1908 Microgroove cylinder records.

Poured cement houses.

1912 Talking pictures.

Miner's electric safety lamp.

1914-15 Manufacturing plant for synthetic chemicals.

1917-18 Anti-submarine and signalling apparatus, gas masks, detectors for hostile aircraft and enemy guns, and other war inventions.

1926 Long-playing disc records.

1927 Electronic sound recording.

1928 Electronic disc phonographs.

1927-31 Rubber from Golden Rod.

A Gramophone Alarm Clock

from "Work" magazine, March, 1921.

extracted by Murray-Harvey

A loud record is placed on the turntable, the needle set in the first groove of the record, and the machine wound up ready for operation. An alarm clock is set in the corner of the cabinet, with the alarm-winding key in a vertical position, and a nail-file, or similar prop, is set against the key, the lower end being caught against the felt top of the turntable in a position to prevent its rotation. The brake on the machine is now released so that only the prop prevents it from playing. When the alarm releases in the morning, the alarm key turns away from the prop, allowing it to fall and thus start the machine. If the friction of the needle on the record prevents the machine from starting, push a needle under the felt at the edge of the turntable, leaving about one eighth of an inch projecting; loop a rubber band over a thumbscrew or drawing-pin (thum tack) in the deck and stretch the other end to catch the needle. This should give the necessary impetus to start the machine.

WANTED

I should like to purchase a PATHE external horn disc machine.

Dr. Lynwood Heiges

Washington, D.C. 20012, U.S.A.

FOR SALE

* I have for sale a number of empty
* 10½ inch recording tape reels.

* R. Clough, [REDACTED]

* [REDACTED] Abergele, Denbighshire.

* STILL AVAILABLE "TALKING MACHINES" by V. CHEW

* PAILLARD CATALOGUE REPRINT. see pages 190/191

* December 'HILLANDALE NEWS'. Available from Secretary.

TESTIMONIALS



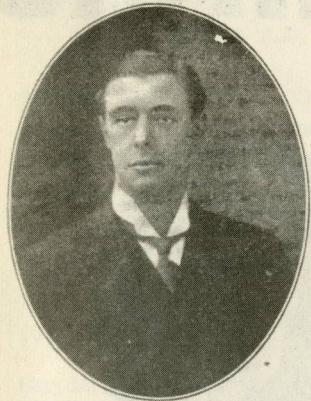
18th May, 1910

I believe that the process
by which my new Gramophone Records
are made is the most perfect of all
methods of voice reproduction, and I
consider that these records alone, as
made by your process, are absolutely
perfect reproductions of my voice.

Yours very truly,

John McCormack

The Gramophone Co. Ltd.,
21, City Road,
London, E.C.



AN APPRECIATION

— OF —

Zonophone Records

— BY —

ENGLAND'S GREAT BASSO, MR. HARRY DEARTH.

Gentlemen,

Fulham,

April 15th, 1910.

I am more than pleased with the records recently issued, and I consider these first numbers published by the Zonophone Company are exact reproductions of my voice, and far ahead, in purity of tone and volume, of any records of mine previously published.

Sincerely yours,

To the British Zonophone Co.